University of Toronto

Faculty of Music

The University of Toronto Symphony Orchestra
The University of Toronto Symphony Chorus
The MacMillan Singers
The University Women's Chorus

Doreen Rao, conductor

November 17, 1995

8 pm

MacMillan Theatre

Edward Johnson Building

Programme

Doreen Rao, conductor

Serenade to Music (1938) — Ralph Vaughan Williams (1872-1958)

MacMillan Singers
University of Toronto Symphony Orchestra

Tracy Smith - Soprano
Measha Gosman - Soprano
Vera Zmiyiwsky - Mezzo-soprano
Vilma Indra Vitols - Mezzo-soprano
Jessica Lloyd - Mezzo-soprano
Michael Colvin - Tenor
Darren Dunstan - Baritone
Jon-Paul Decosse - Bass

Night Music — Derek Holman (b. 1931)

MacMillan Singers
University of Toronto Symphony Orchestra Strings

Jennifer Neveu - Alto
Karen Wierzba - Soprano

A Song to David — Derek Holman

MacMillan Singers
University Symphony Chorus
University Women's Chorus
University of Toronto Symphony Orchestra

David Playfair - Baritone
Shannon Hill - Mezzo-soprano

Intermission

Rondeau from "Abdelazer" — Henry Purcell (1659-1695)

University of Toronto Symphony Orchestra Strings

The Young Person's Guide to the Orchestra op. 34 (1946): Variations and a Fugue on a Theme of Purcell — Benjamin Britten (1913-1976)

University of Toronto Symphony Orchestra

Shalom Bard (fourth year performance, clarinet), Andrew Chung (fourth year performance, trumpet), Jason Collins (second year music education, violin) and Melanie Paul were selected by Doreen Rao and Dwight Bennett to conduct tonight's performance of *The Young Person's Guide*

The Tender Land (Suite) (1956) — Aaron Copland (1900-1991)

Stomp your Foot
The Promise of Living

University Symphony Chorus
MacMillan Singers
University of Toronto Symphony Orchestra

Thanks to orchestra sectional leaders
Mark Skazinetsky, Bryan Epperson, Stephen Chenette,
Eugene Rittich, Paul Zafer and Steven Dann

Thanks to Lori-Anne Dolloff, James Pinhorn and Stephen Cottrell

This programme is being recorded for future broadcast by CJRT 91.1 FM

Serenade To Music

Ralph Vaughan Williams

Text by: William Shakespeare for The Merchant of Venice

Act V, Scene I

How sweet the moonlight sleeps upon this bank!
Here we will sit and let the sounds of music creep in our ears:
Soft stillness, and the night.
Become the touches of sweet harmony.

Look how the floor of heaven is thick
inlaid with patines of bright gold:
There's not the smallest orb that thou be holds't,
But in his motion like an angel sings,
Still quiring to the young ey'd cherubins;

Such harmony is in immortal souls;
But whilst this muddy vesture of decay
doth grossly close it in we cannot hear it.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.

I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in him self,
Nor is not mov'd with concord of sweet sounds,
is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

Music! Hark!
It is your music of the house.
Me-thinks it sounds much sweeter than by day
Silence bestows that virtue on it.
How many things by season season'd
are to their right praise and true perfection!

Peace, ho!
The moon sleeps with Endymion
And would not be awak'd!
Soft stillness and the night
Become the touches of sweet harmony.

Night Music
Derek Holman

The Witches' Charm
Ben Jonson (1572-1637)

The owl is abroad, the bat, and the toad,
And so is the cat-a-mountain;
The ant and the mole sit both in a hole,
And frog peeps out o' the fountain;
The dogs they do bay and the timbrels play,
The spindle is now a-turning;
The moon it is red, and the stars are fled,
But all the sky is a-burning.
The ditch is made, and our nails the spade,
With pictures full of wax and of wool:
Their livers I stick with needles quick:
There lacks but the blood to make up the flood.

Lullaby
Francis Beaumont (1584-1616)
and John Fletcher (1579-1625)

Come sleep, and with the sweet deceiving,
Lock me in delight a while,
Let some pleasing dreams beguile
All my fancies; That from thence,
I may feel an influence,
All my powers of care bereaving.

Though but a shadow, but a sliding,
Let me know some little Joy,
We that suffer long annoy
Are contented with a thought
Through an idle fancie wrought,
O let my joyes have some abiding.

What hath Night to do with Sleep?
John Milton (1608-1674)

The star that bids the shepherd fold
Now the top of heaven doth hold,
And the gilded car of day
His glowing axle doth allay
In the steep Atlantic stream;
And the slope sun his upward beam
Shoots against the dusky pole,
Pacing toward the other goal
Of his chamber in the east,
Meanwhile welcome joy and feast,

Midnight shout and revelry,
Tipsy dance and jollity.
Braid your locks with rosy twine,
Dropping odours, dropping wine.
Rigour now is gone to bed;
And advice with scrupulous head,
Strict age, and sour severity,
With their grave saws, in slumber lie,
We that are of purer fire,
Imitate the starry quire,
Who in their nightly watchful spheres,
Lead in swift round the months and years.
The sounds and seas with all their finny drove
Now to the moon in wavering morris move
And on the tawny sands and shelves
Trip the pert fairies and the dapper elves;
By dimpled brook and fountain brim
The wood-nymphs, decked with daisies trim,
Their merry wakes and pastimes keep;
What hath night to do with sleep?
Night hath better sweets to prove,
Venus now wakes, and wakens love...
Come, knit hands, and beat the ground,
In a light fantastic round.

Night Music

In 1985 I was asked to write a suite of songs for the Toronto Mendelssohn Youth Choir by David Stocks, one of its most enthusiastic supporters. "Night Music" was the result.

In looking for suitable poems I was fortunate in discovering verses by 'rare Ben Jonson' to place alongside words which I had known for some forty years by Beaumont and Fletcher and by John Milton. "The Witches' Charm" is a malevolent little scherzo, with bats, frogs, toads, baying dogs and evil in the air. In sharp contrast, the exquisite words of 'Lullaby' invoke gentle sleep, to come and veil for a while the 'long annoy' of life. Milton's nocturnal picture is of a different kind: as the sun sets, a magic world awakens; fairies, elves and even Venus join in the revelry. "What hath night to do with sleep?"

Derek Holman

I. A SONG TO DAVID

Verses from a poem of that name by Christopher Smart (1722-1771)

O David, highest in the list
Of worthies, on God's ways insist,
The genuine word repeat;
Vain are the documents of men,
And vain the flourish of the pen
That keeps the fool's conceit.

Great, valiant, pious, good and clean,
Sublime, contemplative, serene,
Strong, constant, pleasant, wisel
Bright effluence of exceeding grace;
Best manl the swiftness and the race,
The peril, and the prizel

He sung of God, the mighty source
Of all things, the stupendous force
On which all strength depends
From whose right arm, beneath whose eyes,
All period power and enterprise,
Commences, reigns, and ends.

Angels, their ministry and meed,
Which to and fro with blessings speed,
Or with their citterns wait;
Where Michael with his millions bows,
Where dwells the seraph and his spouse,
The Cherub and her mate.

The world, the clustring-spheres he made,
The glorious light, the soothing shade,
Dale, champaign, grove and hill;
The multitudinous abyss,
Where secrecy remains in bliss
And wisdom hides her skill.

Blest was the tenderness he felt
When to his graceful harp he knelt,
And did for audience call;
When Satan with his hand he quell'd
And in serene suspence he held
The frantic throes of Saul.

II THE DIVINE IMAGE

Verses from the poem of that name by William Blake (1757-1827) combined with verses from the Book of Psalms

Lord, I make my prayer unto thee in an acceptable time:
Hear me O God in the multitude of thy mercy.
To Mercy, Pity, Peace and Love
All pray in their distress
And to these virtues of delight
Return their thankfulness.
If thou, Lord, wilt be extreme to mark what is done amiss,
O Lord, who may abide it?
For there is mercy with thee, therefore shalt thou be feared.
For Mercy, Pity, Peace and Love
Is God, our Father dear,
And Mercy, Pity, Peace and Love
Is man, his child and care.
O remember not the sins and offences of my youth,
But according to Thy mercy, think thou on me O God.
For Mercy has a human heart,
Pity a human face,
And Love the human form divine,
And Peace, the human dress.
Like as a father pitieth his own children, even so is the Lord
merciful unto them that fear Him.
Then every man of every clime
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

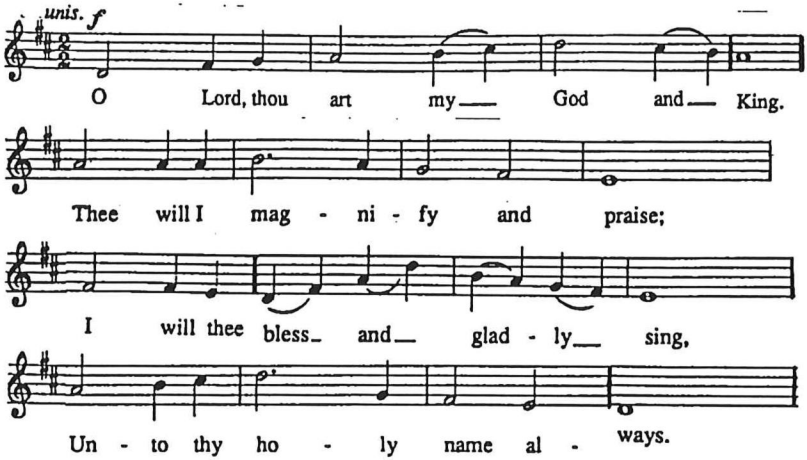
III EXALTABO TE

Verses one and eight of Psalm 144 (Vulgate translation) and three verses from the metrical version of the same psalm, as found in The Scottish Psalter 1564, revised 1650.

Exaltabo te, Deus meus rex,	I will exalt You, God my King
Et benedicam nomini tuo	And I will bless Your name
In saeculum saeculi.	For ever and ever.
Miserator et misericors Dominus;	The Lord is full of pity and compassion;
Patiens et multum misericors.	He is patient and exceeding merciful.

Tune: Duke Street

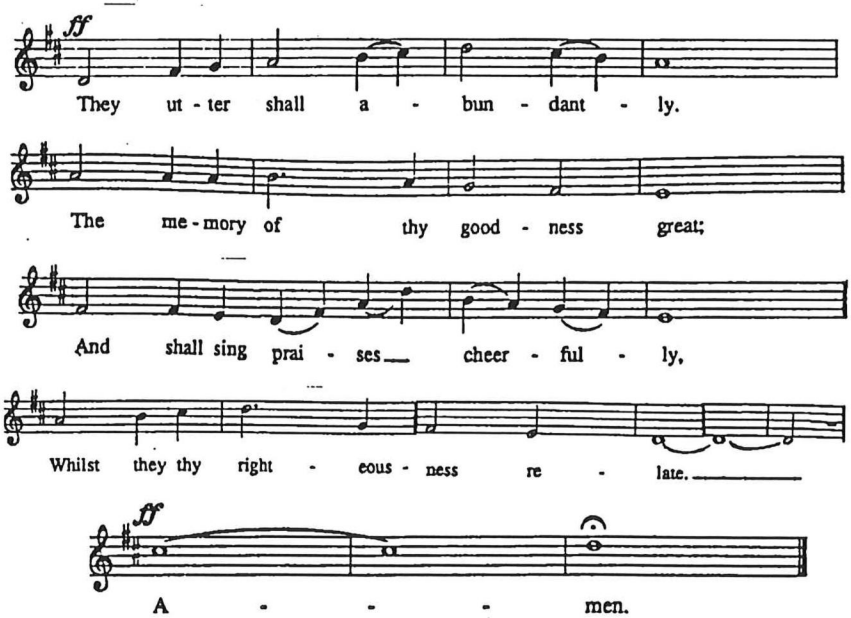
AUDIENCE & CHOIR:



CHOIR:

Thy wondrous works I will record,
By men the might shall be extolled
Of all thy dreadful acts O Lord,
And I Thy greatness will unfold.

AUDIENCE & CHOIR:



A Song to David

In writing this tribute to the 'sweet singer of Israel', I was delighted to have an opportunity of composing a work for professional and amateur musicians, including a children's chorus and, if they have the courage, members of the audience.

The text is drawn from various sources: verses by Christopher Smart, the eighteenth-century poet whose life ended in debt and insanity; by William Blake, the visionary poet and artist, and from the Psalms -- some in the Latin of the Vulgate, some in the English of the Book of Common Prayer, and some in the metrical version of the Scottish Psalter of 1650.

"A Song to David" was commissioned in 1994 by the Cellar Singers of Orillia, with the assistance of a grant from the Ontario Arts Council.

Derek Holman

Derek Holman, an organist, choir conductor, composer and teacher, moved to Toronto in 1965 from his native England. He has been a member of the Faculty of Music's Theory and Composition Division since joing the University of Toronto in 1967. He has received many commissions including, most recently, Songs of Sion for the opening concert of the Toronto Mendelssohn Choir's 101st season in October this year.

The Tender Land
Aaron Copland

Synopsis:
The isolated world of a rural family turns around the graduation of its elder daughter. Yet, she is unsure of her place in that world. It is invaded by a threat and then an actuality of two outsiders who excite in the girl dreams of a larger life. The boys are accepted into the community as harvesters.

At a party on the eve before graduation, one of them falls in love with the girl. The match is discovered by the Grandpa, and the boys are ordered away. The boy and girl plan an elopement at daybreak, but the boy, attacked by fears of responsibility abetted by forebodings of his companion, flees. The girl's anticipation of fulfilment turns to despair when she finds the boys gone. She is consoled by her family who remind her of graduation and the pattern of her life. But she realizes that the time has come to break that pattern and assert her own being. Though accepting, the mother does not recognise the woman her daughter has become. And as the girl goes to find her won life, the mother turns to her younger daughter knowing that one responsibility has ended and another begun.

Text:
The promise of living
with hope and thanksgiving
Is born of our loving our
friends and our labour.

The promise of growing
with faith and with knowing
Is born of our sharing our
love with our neighbours.

The promise of living
the promise of growing
Is born of our singing in joy
and thanksgiving.

For many a year we've known
these fields. And known all
the work that makes them yield.
Are you ready to lend a hand?
We're ready to work, to lend a hand.
By working together we'll bring in the harvest.

We plant each row with seeds of grain
and providence sends us the sun and the rain.
By lending a hand we'll bring the blessings of harvest

O let us be joyful, let us be grateful. Come join
us in thanking the Lord for his blessing.

Give thanks to the sunshine,
give thanks to the rain,
give thanks we have hands
to deliver the grain.

The promise of ending.
In right understanding
In peace in our own hearts,
and peace with our neighbours.

O let us sing our song
and let our song be heard.
Lets sing our song with
our hearts and find a promise in that song

The promise of living
The promise of growing
The promise of ending
Is labour and sharing and loving.

MacMillan Singers

Dr. Doreen Rao, conductor
Stephen Cottrell, assistant conductor

Soprano

Sandie Lennox
Karen Wierzba
Patricia Empringham
Tracy Smith
Measha Gosman
Tanya Turner
Sara Laux
Kirsten Fielding
Catherine Robin

Alto

Valerie Mero-Smith
Jennifer Neveu
Alice Malach
Jessica Lloyd
Jennifer Hoover
Vera Zmiyiwsky

Tenor

John Reusser
Ian Speck
Stephen Tan
Mark Rainey
Gregory Peterson
Ron DeJager
Timothy Neufeldt

Baritone

David Playfair
Scott Belluz
Darren Dunstan
Timothy Poon
Jon-Paul Decosse
James Moffett
Mark Howard

Accompanist

Jung-A Lee

Manager

Karen Wierzba

Women's Chorus

James Pinhorn, conductor

Soprano I

Eugenia Ambrozaitis
Shannon Butcher
Kelly Campbell
Kimberly Madill
Amelia Nurse
Glynis Ratcliffe
Peggy Sheehan
Tanya Thompson

Soprano II

Ariana Chris
Yoo Mi Chung
Deanna Hendriks
Eun Sung Julie Kim
Gwen Norton
Jessica Severin
Nelly Shin
Justyna Szajna
Krista White

Alto I

Jennifer Arra
Bryanna Beale
Danielle Berry
Marina Fesdekjian
Azusa Iwaki
Leela Khurana
Hwa-Ing Kwek

Alto II

Winnie Au
Sarah Carleton
Samantha Hirst
Eun-Keong Claire Lee
Anna Maria Tiberio (manager)
Lisa Toussaint
Margaret Walker
Julia Yue

Accompanist

Vanessa Lee

University Symphony Chorus

Lori-Anne Dolloff, conductor

Stephen Cottrell, conductor-community chorus *

Soprano

Doris Adler*
Rosemary Beattie*
Sara Beck*
Lois Bradley-Bell*
Laurie Brennan*
Joo-Yong Chong
Anna Edwards*
Kristen Esselment
Julia Fong
Heidi Gilbank
Melody Gresik
Liz Groskorth*
Tsz-Ni Lily Hong (accompanist)
Ahkyung Kim
Hedvig Korp*
Elizabeth Kuehn
Genevieve Lafaury*
Angela Lin*
Lesley Lobo
Elsa Markus*
Diane Murray-Charrett ❖
Lisa Nyman
Fumiko Ouchi-Grafen*
Sophie Park
Lisa Paul
Kathryn Podrebarac*
Constance Price*
Hedviga Hakus-Wigglesworth*
Kathryn Rowan
Marianne Sasso
Catherine Schwartz
Jennifer Smith
Janet Stachow
Lisa Toussaint
Jill Varga
Sara Walker*
Carol White*

Tenor

Joaquin Espinoza*
Rene Garcia*
Paul Hearn*
Bill Mighton*
Veniamin Lountchenko
Craig Lue
Jeffrey Rodrigues
Pawel Wisniewski

Alto

Kathleen Brinkman*
Cathleen Cassel*
Tina Chan*
Sherilene Chycoski
Jelena Cingara
Catherine Coyne
Sandra Daskalovic
Patricia Fleck*
Kimberley Giffin
Tiffany Hsieh
Azusa Iwaki
Tamara Loder
Marlene Marwah*
Sally Mensinga
Suzanne Paterson*
Christiane Pignan*
Ksenija Rakic
Heather Read*
Eva Rybczynski*
Fredrika Scarth*
Rimma Skeini
Audrey Stacey*
Urszula Starzec
Sarah Stratton
Eva Sze
Helena Wehrstein*
Ella Wong ◆
Peggy Wong*
Vanessa Yundt

Bass

John Bryan
Francis Caldarola
Tim Corson*
David Eliakis
Michael Griffin*
Jim Kaklamanos
Ho Joon Lee
Derrick Lewis*
Danny Matejic
Ryan McCombe
John Michailidis
Daniel Mullin
Carlos Noronha*
Charles Principe
Lane Rasmussen

◆ manager
❖ assistant conductor

University of Toronto Symphony Orchestra
Strings

<u>Violin I</u>
Daniel Bard
Andrea Bettger
Andrea Bray
Cecilia Chang
Sydney Chun
David Imastounian
Mehdi Javanfar
Isabelle Ladewig❖
Sheilanne Lindsay
Maria Nenoiu
Katherine Pawluk
Karri Quan
David Rehner
Patricia Shih ✶
Louise Thacker
Soo Jung Yu

<u>Violin II</u>
Jason Collins
Kaylee Davidson
Deborah Goldhar
Che Wei Hsu
Iwona Jaworska
Ellen Jung ◆
Genevieve Kaldas
Elizabeth Kim
Elissa Lee ♦
Max Mandel
Martin McNally
Kevin Merkley
Jennifer Mitchell
Stephanie Numan
James Swan
David Wilson

<u>Cello</u>
Alexis Allen ◆
Paul Chaddock
Meran Currie-Roberts
Felicity Deak
Karen Houston
Julie Jung
Monika Kulkowska
Orsolya Lengyl
May Loo
Judith McIntyre
Rachel Mercer♦
Kristen Wanner

<u>Viola</u>
Cindy Babyn
Dale Kim
Sun Young Lee
Tony Leong
Asako Matsuya
Andoni Mercero
Elisabeth Orr
Eric Paetkau⌖
Daniel Trinh

<u>Double Bass</u>
Brian Baty
Jeff Buchner
Daniel Found
David Kaye
Eric Lee⌖
Laura Moore
Joe Phillips⌖
Ron Rush

<u>Harp</u>
Sanya Eng
Katharine Neufeld

<u>Organ</u>
Jung-A Lee

<u>Piano/Celeste</u>
Tiffany Hsieh

Manager - John Marshman
⌖Principal

<u>Vaughan Williams, Holman</u>
❖Concertmaster, ♦Principal
<u>Purcell, Britten, Copland</u>
✶Concertmaster, ◆Principal

	Copland	Britten	Williams	Holman
Flute	Nancy Wood Marsha Elliott	Jennifer Publicover Nancy Wood	Melanie Mooney Laurie Deratnay	
Piccolo	Laurie Deratnay	Melanie Mooney	Laurie Deratnay	
Oboe	Sarah Jeffrey	Joseph Salvalaggio Sarah Jeffrey	Gillian Howard	
English Horn	Gillian Howard		Kristen LaPointe	
Clarinet	Shalom Bard Susan Strunc	John Harrison Susan Elliott	Mark Boyko Greg Emerson	
Bass Clarinet	Susan Strunc			
Bassoon	Julia Lockhart Lisa Griffiths	Lisa Griffiths Julia Lockhart	Lisa Griffiths Julia Lockhart	
Horn	Nancy Brooks Dawn Moore Gabe Radford Craig Morrison	Gabe Radford Dawn Moore Nancy Brooks Allison Clark	Allison Clark Nancy Brooks Gabe Radford Lake Porter	
Trumpet	Andrew Burditt Andrew Prins Monika McNamara	Andrew Chung Andrew Burditt	Monika McNamara Suzanne Reial	Andrew Prins Suzanne Reial Andrew Chung
Trombone	Nancy Antram Brad Ritson Will Fletcher	Darren Jukes Nancy Antram Bram Creighton	Darren Jukes Brad Ritson Bram Creighton	
Tuba	Jevon Hills	Jevon Hills	Grant Cowan	
Timpani/ Percussion	Nathan Archer Jurij Konje David Luginbuhl Antti Rislakki Che Ming Tsai	Nathan Archer Jurij Konje David Luginbuhl Antti Rislakki Che Ming Tsai	Nathan Archer Jurij Konje David Luginbuhl Antti Rislakki Che Ming Tsai	

Tonight's Conductor

Conductor and master teacher Doreen Rao is recognized as one of North America's leading authorities on music performance in music education. She is Associate Professor of Music and Director of Choral Programs at the University of Toronto. Prior to her arrival in Toronto in 1988, Doreen Rao held a dual appointment as assistant conductor of the Chicago Symphony Chorus and music director of the Glen Ellyn Children's Chorus, a performance programme regarded as a model of American music education, and acclaimed for award-winning recordings with the Chicago Symphony Orchestra and Chorus. In addition to her many North American appearances as conductor, lecturer and choral clinician, Dr. Rao's recent work abroad includes conducting concerts and masterclasses in Namibia, Poland, Czechoslovakia, Scandinavia and Great Britain. She is a graduate of the University of Illinois and Northwestern University where she earned a Ph.D. in Music Education.

MacMillan Theatre
Fred Perruzza, Director of Theatre Operations
Chris Brooks, Technical Assistant